NEW EDITIONS

SYMONDS'S INTRODUCTION TO GREEK POETRY.

DIES OF THE GREEK POETS By John Addington Symonds Third Edition. In Two Columes, Octavo, pp. xiv. 465: 1x, 412. The Macmillan Company.

The bibliographical note prefixed to the first of these volumes offers an interesting side light on the fortunes of a modern work of scholarship. The first series of Symonds's "Studies of the Greek Poets" appeared in 1873. Three years later the second reries was published. In 1879 a second edition of the work, printed as a whole, lled for. Of this third edition we have of copies printed of any one of these editions exceeded the narrow limit so often set in the really considerable number of readon the subject. Symonds's book is most of the things that interested

Witness not only the work at | is worth reading. inder consideration, but his admirable ion to the study of Dante; his trans in Italy, which is inimitable in its exposition of plished of scholars is dull and almost ineffectual Jowett was his lifelong counsellor, and he had something of that humanizing faculty which rendered the masterly translator of Plato one most interesting of modern writers dealing with classical themes.

We feel this nowhere more than in the "Studies of the Greek Poets" He regretted that owing to the circumstances of its composistyle and symmetry of plan; but he was ever craftsmanship, and so, for all that this book lacks perfection of form, it still has remark cal purposes of the student. The opening chapters on the periods of Greek literature and on the Greek mythology clear the ground and arrange the author's chosen lines of discussion waste of words; there is little indulgence in critical speculation. The author does his best to cut to the bone without sacrificing charm of narrative style; and as he proceeds to survey the poets in chronological order and more interesting and illuminative. He warms to his task, and it is not his fault if the reader fails to feel an access of pleasure as well as of profit in turning his pages. This is, of this reprint, and we hope that it will be followed by others at short intervals.

A LITERARY TREASURE HOUSE,

CHAMBERS'S CYCLOPÆDIA OF ENGLISH LITERATURE A History, Critical and Rio-graphical, of Authors in the English Tongue from the Earliest Times to the Present Day, with Specimens of Their Writings. New Edi-tion. By David Patrick, LL, D. In Three Vol-umes. Imperial octavo. Vol. 1, pp. xiv, 82. Philadelphia. J. B. Lippincott Company.

The Cyclopædia of English Literature which Dr. Robert Chambers planned in 1841 and published in two volumes in 1844 was well received at the start and has been held in honor ever since. It was a case of a good idea being taken in hand by the right man and developed in the right way. Obviously the material was boundless. Just as obviously the difficulties in the way of winning success were enormous. But with great wisdom the editors decided upon a flexible policy, one which could not be better described than in the words which we find in Dr. Patrick's preface. The cyclopædia, he says, "Is not, and is not meant to be, an anthology of the perfect models of our prose and verse, a chrestomathy of purple patches, a collection of elegant extracts. The acknowledged gem should be there, if the man is merely known by some one noble passage, one sonnet, one song, one aphorism or sententious saying; but something there should be, as a rule, to illustrate his average achievement, the standard by which he may fairly be judged. Nor does the work profess to be a marrow of our literature, or to In no case will one rise from articles of ours flattering himself that now he

knows his author and may consider that subject settled. What we give him is little more than a cetalogue raisonus, and illustrated conspectus, a fingerpost to the best books, a guide to that of which he is in search, to what he needs, to what will interest him, to what he can read with pleasure and profit." The book in its old form is a mine of good things. The new edition promises, from this first volume, to be vastly richer, as well as much improved in matters of arrangement. In

this volume alone over fifty authors not named or hardly named in the older issues are treated. The new writers employed in the preparation of this edition include men like Stopford Brooke, A. H. Bullen, Austin Dobson, the late S. R. Gardiner, Andrew Lang, Sidney Lee and William Wallace. The historical surveys prefixed to the several sections of the work, with a large proportion of the critical and biographical articles, are new. Historical facts have been verified and corrected. Many of the illustrated extracts are different from those formerly given. The system which caused an author to be treated as poet, dramatist, novelist, essayist and historian in separate sections has been abandoned, and each author is presented "continuously and once for all." The typography is excellent, and scattered through this first volume we observe a number of well chosen illustrations, portraits and facsimiles, adequately reproduced by the half-tone process. The Chandos portrait of Shakespeare forms the frontispiece. The volume is of reasonable size; though necessarily somewhat heavy, it is not cumbrous, and the green cloth binding is in perfect taste. The other two volumes will be awaited with impa-

The Putnams have begun the publication of a new illustrated edition of "Social England," to be completed in six stout octave volumes, of which we have just received the first. This is the compendious work produced by divers hands under the editorship of the late H. D. Traill and Mr. J. S. Mann. It gives a record of the progress of the English people in religion, laws, learning, arts, industry, commerce, science, literature and manners from the earliest times to the present day. It is inevitably diversified in style, and a little uneven in form, but we have before this warmly testified to its value as a good memory, and one with the eager literary society of the London of Elizabeth. His information can be easily accounted for, and for his genius no accounting is needed. The appearance of genius follows no known law and can be traced to no definite set of conditions. Facal, and more read than critically appraised. Eminent men have written as if knowledge began progress of the English people in religion, laws,

readable and accurate survey of English civiliza tion. This new edition is satisfactorily printed and is very well illustrated. Documents, paintings, buildings, monuments, coins, utensils and other objects are reproduced in half tones from photographs, and the reproductions are uniformly clear. The book is elaborately but not luxuriously produced, and is not costly

inspiration of Waller's imperishable "Song to the Rose," is portrayed with sympathy, with which belongs to her heroine. A third edition of

Among new editions of books of travel we not others, should have made its way is a good book, written with the thoroughness ertainly the number of handbooks prejudices behind him when he came over her for translations and historical or criti- longer visit he managed to get at the bottom of a special gift for popularizing, in the set forth in sprightly fashion, and, while his reof that ferm, the masterpieces of flections are not always to be taken seriously, he

BACON-SHAKESPEARE.

"WIDE AS THE POLES ASUNDER." WARDNESS OF THE POEMS FOR THE

him and as if he were the inventor of in-ive reasoning. As a matter of fact, his orig-contributions to knowledge are more easily aimed about than named. He theorized about one and scientific method, but he knew less it either than his namesake, Roger Bacon, who it three hundred years before him. He system-diand set forth in sonorous diction the vague ulations and aspirations current among the er thinkers of his time. But he also accepted crudest fallacles then current, as simply and passed over in one who claimed all knowledge its province, who is hailed as a prodigious tific thinker and reformer, and who has been ted with "the most exquisitely constructed ect ever bestowed upon man. Rhetorical teration has distorted the images of both and the Baconians make capital out of the le. But if we must reduce the two to one, it finitely easier to believe that Shakespeare Bacon than that Bacon wrote Shakespeare

WHEN SWINBURNE RECEIVES VISITORS From M. A. P.

heard a very interesting description o If have heard a very interesting described with Swinburne from one of his admirers who has been privileged occasionally to visit the poet's retreat at Putney Hill. But not all visions—not even all of those who are invited to uncheon—are regaled with the literary feast that sometimes follows. Mr. Swinburne takes and if he finds his visitor tongue tied. undings, and if he finds his visitor tongue tied

soundings, and if he finds his visitor tongue tied —as he may well often be from shyness in the presence of so illustrious a man—or if in any other way there is a want of mental harmony, the poet gets up from the table, gives a somewhat curious and stiff Old World bow, disappears into his study and is not seen again. Mr. Watts-Dunton performing the duties of host over the coffee and the cigarettes.

When, however, the poet is pleased with his visitor, Mr Watts-Dunton says that Mr. Swin-burne would be glad to see the stranger in his study upstairs, and there, into this sacred sanctum, the admirer is shown when coffee and cigarettes are over. Then the poet takes down some volume—generally an Old World and perhaps half forgotten Elizabethan author, of whose work he happens to be full at the moment—and, first giving a little blography of the writer and a vivid sketch of his works, proceeds riter and a vivid sketch of his works, proceeds read the passages which have most affected im. The poet's manner of reading is somewhat ceuliar. It is rather a chant than a reading; mewhat after the fashion of the written services of some strong voiced, impassioned reacher of the olden school. You feel as if you are listening to a rhapsolist of medieval listening to a rhapsoilst of mediaval than to a reader of modern times. And adds to this feeling is that while the right of the poet holds the book, the left beats t of regular time to the rhythm of the It is an experience at once singular and

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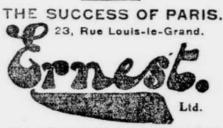
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